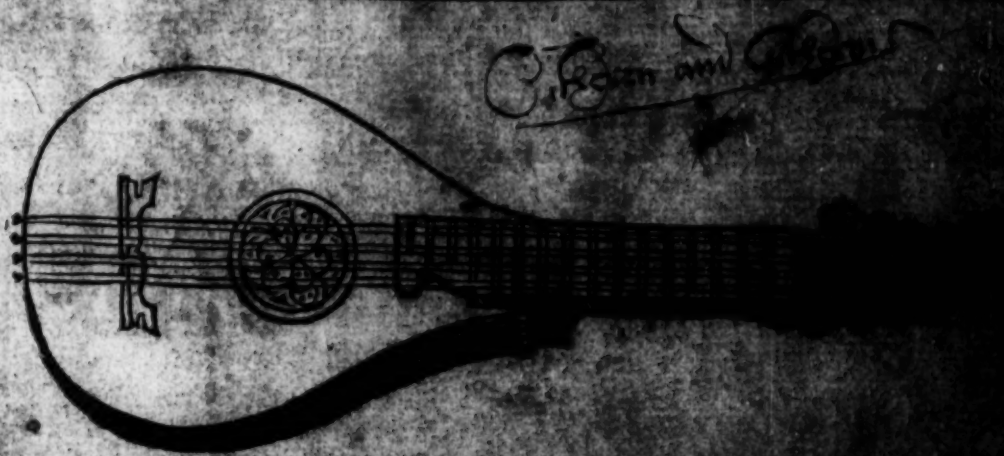


12-6-57 *A Booke of New Lessons*
FOR THE
CITHERN & GITTER

Containing many New and Excellent Tunes, both for
Delightfull to the Practitioner.

With plain and easie Instructions, teaching the right use of the hand, and perfect
of both Instruments, never before Printed.

Tenor —
Bass —
Mean —
Treble —



Loudon, Printed by T. H. for John Benson and John Playford, and
St. Dunstons Church-Yard, and in the Swan Temple.

GLASGOW
UNIVERSITY
LIBRARY

GLASGOW
UNIVERSITY
LIBRARY

To the Ingenious Practitioner. *To the ingenious*

Courteous Friend :



I shall not according to the Old and obsolet Custom, perplex thy Expectation by a long or tedious Discourse, in Praise of Musick, either Vocall or Instrumentall, and of its Rare Effects; or of the Sweete and Melodious Raptures of these Instruments, the Cithern and the Gittern; But onely thus: In regard my former Paines in this kinde, found such a loving and friendly Acceptance, it hath encouraged mee againe to the worke for thy further Proficiency: Therefore I have to this Edition, first amended all the Faults, that were in the former, and likewise added many Excellent Choyce Tunes for the Cithern, not before Printed. Secondly, I have added many Easie and Pleasant Lessons to the Gittern, they being the first that ever were published in this kinde. By all which I have enicavoured to helpe all those that are Lovers of this Science, in which Imployment I shall remaine,

Thy Servant,

A Table of the Lessons for the Cithern.

I Obn come kisse.

Second way.

Third way.

Maying Time.

Willons Wild.

Nightingale.

Step starelly.

Blew cap.

Over the Mountains.

Towle gentle Bell.

Queens Mask.

Ah me, a Simphony.

Vive le Roy.

Tantarra.

Country Lasse.

A Simphony.

Canaries.

Porch.

Faire *Phidelia*.

Stingo, or the Oyle of Barly.

When the K. enjoys.

Lord *Chamberlaines* Mask.

Good your Worship.

1 Welch Saraband.

2 Mock glory of the West.

3 French Rant.

4 Irish Rant.

5 Day-light, and a Candle.

6 *Gerrards* Mistresse.

7 O Rogues, notable Rascals.

8 Glory of the West.

9 Glory of the North.

10 Chesnut.

11 Light of Love.

12 No body shall plunder but I.

13 Merchant new come over.

14 *Mulloyes* Coranto.

15 *Mulloyes* Saraband.

16 Bow Bels.

17 *Al a mode d' France.*

18 I am a yong and harmlesse Maid.

19 An Allmaine.

20 An Allmaine by Captain *Winn.*

21 A Coranto by Captain *Winn.*

22 An Allmaine, Mr. *Robinsons.*

23 A Simphony.

24 In faith I cannot keep my sheep. 47

25 Allmaine by Captain *Winn.* 48

26 Coranto by Captain *Winn.* 49

27 A Saraband. 50

28 *Kits* Allmaine. 51

29 Spanish Pavin. 52

30 See the Building. 53

31 Greene Sleeves. With Division, 54

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

Psalms to sing to the Cithern according to the Church Tunes.

P Salme 23. 55

Pfalme 4. 56

Pfalme 48. 57

Pfalme 25. 58

Pfalme 39. 59

Pfalme 116. 60

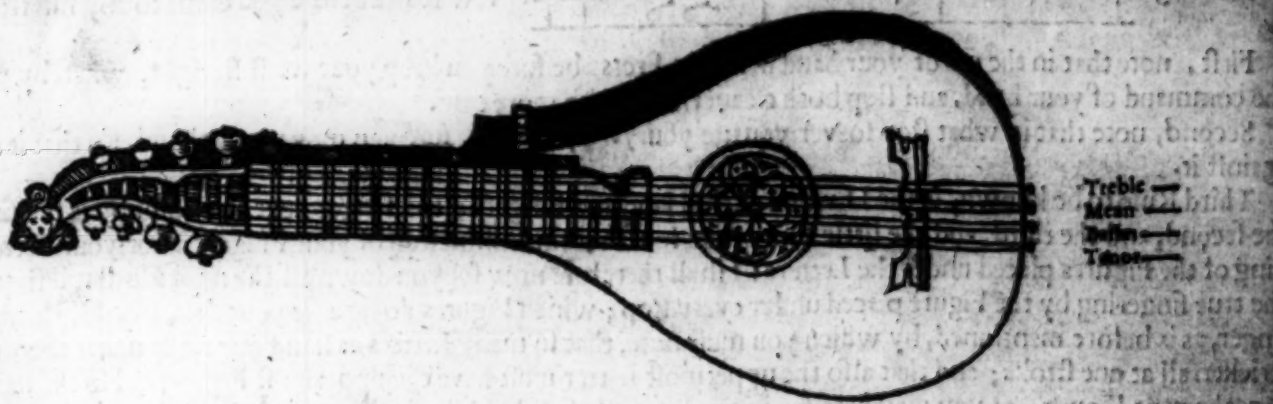
Pfalme 148. 61

Pfalme 113 62

Pfalme 12. 63

Instructions for the Use of the Cithern.

First, it is to be understood, that the *Citharen* is strung with eight Strings of Wyer, which eight are divided into four Course, the highest course is called the *Treble*, the next the *Mean*, the third the *Basse*, and the fourth and last the *Tenor*; the which four Course of Strings do represent the four Lines, on which all Lessons are set for Example



Secondly, because these four Strings are not sufficient of themselves to express divers, and many sounds, (which of necessity ought to be) therefore experience hath found the means, whereby every Cord may yield much Harmony, by the inventions of divers Frets and Stops on the neck, or finger-board of the *Citharen*, which Frets or Stops are known by the letters of the *Alphabet*, beginning with the second letter B. which is the first Fret, the second is C. the third D. alluding to every Fret one Letter in their order, so far as the Frets extend, B. being the first Fret, it is to be noted that A. is the string open.

Thirdly, note that every string hath the use of the same Letters, one as well as the other. For if you stop B. in the *Treble*, it is likewise B. in the rest of the strings in the first Fret. and so it is with the rest. Having now acquainted you with the use of the Strings, and the Frets, I shall now proceed to the next Rule, which is for the tuning of the *Citharen*.

Fourthly, for the *Tuning of the Citharen*, begin first with the *Trebles*, and set them up so high, as they will stand without breaking, making them both agree in one sound: Then proceed, and set up the *Means*, or *second strings*, and set your *Mean* in C. wresting it higher or lower, till it agree in sound with your *Trebles* open; which being done proceed

to the third, or your *Basses*, and stop your *Basse* in H. wresting them up till they agree in sound with your *Means* open; then wrest up your Tenors, or last Strings, and stop them in D. making them agree with your second Strings, or *Means* open, which being thus set in order, your *Citharen* will be in perfect Tune.

Example for the Tuning.

| | | | | | |
|---|---|---|---|---|---|
| a | r | a | a | a | a |
| | | | h | h | |
| | | | | | d |

Fifthly, your *Citharen* being in Tune, observe these few Rules before you come to any full stops.

First, note that in the use of your hand upon the Frets, be sure you keep your wrist streight, whereby you will have the command of your hand, and stop both cleaner, and with more ease.

Second, note that in what stop soever you use your *fore-finger*, be sure you move your thumb so, that it may be right against it.

Third Rule to be known, is the Division of the Hand and Fingers; the Finger next the Thumb, is the first; the next the second, and the third, and the little Finger the fourth; this distinction of your Fingers is for your better understanding of the Figures placed under the Letters: I shall therefore now set you down all the most usuall full stops, and under the true fingering by the Figure placed under every stop; which Figures do signifie your first, second, third, and fourth finger, as is before mentioned, by which you must note, that so many Letters as stand one right under the other must be stricken all at one stroke; and that also the uppermost Letter must have the uppermost Figure, and so the next Letter under, the next Figure; as you may here see in the Example for the right fingring of the full stops.

| | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| d | a | r | b | b | b | r | a | d | d | d | d | d | e | e | f | f | f | f | f | g | g | g | g |
| a | r | a | d | a | a | a | r | b | a | r | a | a | r | b | r | e | d | e | e | a | d | d | f |
| a | a | r | r | r | d | r | r | a | a | d | f | e | d | r | b | r | r | f | | h | a | d | d |
| a | b | d | b | d | | d | r | b | b | | | | d | | b | r | d | | | | d | e | |
| 3 | 2 | 2 | 1 | 1 | 1 | 2 | 3 | 3 | 3 | 3 | 2 | 1 | 2 | 4 | 4 | 4 | 4 | 3 | 3 | 2 | 3 | 4 | 4 |
| | 1 | 1 | 3 | 2 | 2 | 1 | 2 | 2 | 2 | 1 | 2 | 1 | 2 | | 1 | 1 | 3 | 1 | 2 | 1 | 1 | 2 | |
| | | 3 | | 3 | | 3 | 1 | 1 | 1 | | 3 | | | 1 | | 1 | 1 | 2 | | 4 | | 1 | 1 |
| g | g | h | h | h | i | i | f | f | f | f | f | m | m | m | o | o | p | q | d | r | a | d | d |
| f | f | a | f | f | h | h | h | i | a | h | f | i | m | f | f | m | m | m | a | a | r | a | a |
| b | i | a | h | a | f | f | f | f | a | h | m | i | p | m | f | q | p | m | a | r | a | a | a |
| | | a | | | g | | | a | h | | i | | | | f | | m | a | d | b | a | a | |
| 1 | 1 | 3 | 3 | 3 | 2 | 4 | 3 | 3 | 2 | 3 | 2 | 4 | 2 | 2 | 3 | 2 | 2 | 4 | 3 | 2 | 2 | 3 | 3 |
| 2 | 2 | | 1 | 1 | 1 | 3 | 1 | 1 | | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | | | |
| 3 | 4 | | 2 | | 3 | | 2 | 2 | | 1 | 3 | | 3 | 3 | 1 | 3 | 3 | | 3 | | | | |
| | | | | | | 2 | | | | 1 | | 1 | | | 1 | | 1 | | | | | | |

The next Rule you are to learn, is, the distinction of your *Time*, or the valuation of the *Notes*, and their *Names*, which I have here set down in that Character, which is most used in *Musick*; being loath to burthen your Memory with two sorts of Notes, where one is sufficient.

For all *Lessons* that were printed formerly had not the *Time* set down in *Notes*, but of another Character, which now is quite layd aside as uselesse. *Notes* being the most easiest and plainest; and whereas there are in *Song* eight *Notes*, as *Large*, *Long*, *Breve*, *Sembreeffe*, *Minnum*, *Crochet*, *Quaver*, *Semiquaver*; these are all made use of in *Song*. But for our *Time* to the *Citharen*, a *Sembreeffe* is the longest *Note* which is made use of: therefore not to burthen the memory with more then is usefull, I have made use only of these five *Notes* here set down with their true valuation.

The Notes, and
their names. } Sembreeffe. Minnum. Crochet. Quaver. Semiquaver. }

There being four *Moods* or *proportions* of *Time* used in *Song*; but two usuall to any *Lessons* for the *Citharen*:

The first is called the *triple Time*, the second the *common Time*, and to let you understand them distinctly, note that the first is called the *triple Time*, the which is known by this Character, C which is called in *Musick* a *Mood*, and termed the *imperfect of the Mode*; in *Song* the full value of which is three *Minnums* to the *Sembreeffe*; but in the *Citharen Lessons* being marked with this C 3 which signifies three *Crotchets*, make a full *Time*, which is the halfe of three *Minnums*, which is a *Minnum* with a prick, the *Minnum* be two *Crotchets*, the prick one: for * Example.



This *Time* is most used in light *Tunes*, as *Coranto's* and *Sarabands*, and the like. The second which is the *common Time*, which is *Sembreeffe Time*, the which hath no alteration, but is known by this Character or *Mood C the which containeth two *Minnums* to the *Sembreeffe*, & two *Crotchets* to the *Minnum*: Example.*

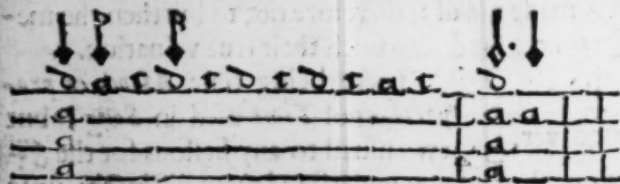


This *Time* is used to most grave *Lessons*, as *Pavans*, and *Almains* and the like.

For your better understanding of the former under dividing of the *Notes*. First, note that in the *triple Time*, where one *Minnum* with the addition of a prick or tittle which follow is a full *Time*, and the *Notes* set under make also one full *Time*, or as much in quantity. Secondly, the *Sembreeffe Time*, where you may see two *Minnums*, make a *Sembreeffe*, and two *Crotchets* a *Minnum*, &c. The *Notes* above the *Sembreeffe* are a full *Time*, or as much as a *Sembreeffe*, and also those which are set under, which are called *Prick-Notes*, have the same value with those above: For observe it for a generall Rule, that where you see a prick follow any *Note*, that prick is halfe the quantity of the *Note* it follows.

shows, as if a prick be set after a *Minnum*, that prick is one *Crochet*, and two *Crotchets* make a full *Minnum*, as is formerly set down: Thus with a little pains you may with ease come to understand the full quantity of every Note, and the right way to keep true Time of each Note.

The last Rule which you are to observe, is, that where you see any Note placed over any stop in your *Lesson*, if the stop which follow have no Notes, then those stops must be playd according to your last Note, till you see the Note changed, as you may observe in this *Relife*, the which is to be used in any single stop, if it be any long Note.



Note that at the running of any poynt of *Division*, where you leave a Fret, that you leave a finger, and where you leave no Fret, there leave no finger.

Thus having finished these few of needfull Instructions, the which I doubt not but will be some helpe and ease for your practise in these few of easie and pleasant *Lessons*, which follow.

For the well playing of which observe these few Rules.

1. That in what stop soever you stop, that you pluck away no finger untill you needs must.
2. That in any full stop, that you relish with that finger that is most idlest, and in a single stop, with that finger that is the strongest.
3. That you leane lightly upon the Citharen with you right arme, and with no finger, but your little finger.
4. That you alwayes strive to stop clear, and for that purpose keep your nails short.
5. And for the well stringing of your Instrument, observe this for a generall Rule; let your Bassis be of yellow twisted wyer, and also your Means and Tenors of yellow wyer, only your Trebles of white wyer, if they be strung, otherwise they will not sound true in the stopping.



New Lessons for the Citharen.

1

Full way. John come kisse me now.

2

Second way.

John come kisse me now.

3

The third way.

John come kisse me

New Lessons for the Citharen.

4

Handwritten musical notation for exercise 4, first system. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a common time signature. The notation includes various notes, rests, and accidentals, with fingerings indicated by numbers 1-4 and breath marks by 'P'.

Handwritten musical notation for exercise 4, second system. It consists of three staves. The notation continues from the first system, including notes, rests, and accidentals, with fingerings and breath marks.

Maying time.

5

Handwritten musical notation for exercise 5, first system. It consists of three staves. The notation includes notes, rests, and accidentals, with fingerings and breath marks.

Handwritten musical notation for exercise 5, second system. It consists of three staves. The notation continues from the first system, including notes, rests, and accidentals, with fingerings and breath marks.

Handwritten musical notation for exercise 5, third system. It consists of three staves. The notation includes notes, rests, and accidentals, with fingerings and breath marks.

Wilsons wilde.

New Lessons for the Citharen.

3

6

The Nightingale.

7

Step Stately.

New Lessons for the Citharen.

8

Blew Cap.

9

Over the Mountaines.

New Lessons for the Citharen.

5

10

Towle, towle, Gentle Bell.

11

The Queens
Maske.

New Lessons for the Citharen.

12

13

New Lessons for the Citharen.

7

14

14

Fantasia, or LASHLEYES March.


15

15

Country Lasse.

New Lessons for the Citharen.

[illegible]

17 

18 The Canaries
Temple Porch.

The Canaries

Temple Porch.

New Lessons for the Citbaren.

29

When the K. enjoys his own again.

30

The L. Chamberlaines Maske.

New Lessons for the Citharen.

15

31

Handwritten musical notation for lesson 31, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. It contains several measures of music with notes and rests, and is marked with 'P' and downward arrows. The bottom staff has a bass clef and contains corresponding notes and rests. The notation is in a historical style with some ligatures and accidentals.

Good your Worshippe.

32

Handwritten musical notation for lesson 32, consisting of two staves. The top staff has a treble clef and a 3/4 time signature. It contains several measures of music with notes and rests, and is marked with 'P' and downward arrows. The bottom staff has a bass clef and contains corresponding notes and rests. The notation is in a historical style with some ligatures and accidentals.

Welch Saraband.

New Lessons for the Citharen.

25

26

Mr. Farmeloes. The mock glory of
the West, or the Cornish Mount.

The French Rant.

New Lessons for the Citharen.

13

27

Lesson 27 musical notation. Treble staff: a a a f d b a a a a. Bass staff: b d b a b b d. Includes fingerings like 'I. P.' and 'P' with arrows.

The Irish Rant. Musical notation for 'The Irish Rant'. Treble staff: a a a. Bass staff: b b. Includes fingerings like 'I. P.' and 'P' with arrows.

28

Lesson 28 musical notation. Treble staff: a a f f d f f a f a a a f a f d f f f f. Bass staff: a a a f f f f f f f f f f f. Includes fingerings like 'I. P.' and 'P' with arrows.

Day-light, or a Candle. Musical notation for 'Day-light, or a Candle'. Treble staff: a a a f a a a. Bass staff: f f f f f f. Includes fingerings like 'I. P.' and 'P' with arrows.

New Lessons for the Citharen.

21

Colonel Gerrards Mistresse.

22

O Rogues, notable Rascals,
or Smarra Galumphe.

New Lessons for the Citharen.

23

The Glory of the West.

24

The Glory of the North.

C 2

New Lessons for the Citharen.

33

Handwritten musical score for two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef. The music is written in a system of 12 measures. Above the staves, there are vertical arrows pointing down to specific notes, some labeled 'P' for piano. The notes are written in a shorthand notation with letters and accidentals.

♯

f d b a b a r

Chesnut.

34

Handwritten musical score for 'Light of Love'. The score is written on two systems of staves. The first system consists of two staves, with the upper staff containing a treble clef and a '3' time signature. The second system also consists of two staves. Above the staves are various musical notations, including downbeats (vertical lines with dots) and accidentals (sharps, flats, and naturals). The melody is written on the upper staff of each system, and the bass line is on the lower staff. The piece concludes with a double bar line and the title 'Light of Love.' written in a stylized, handwritten font.

Light of Love.

New Lessons for the Citharen.

17

35

No body shall plun-
der but I.

36

Merchant new come over.

D

New Lessons for the Citharen.

37

Handwritten musical notation for lesson 37. The notation is written on a treble and bass staff. Above the notes, there are various letters (f, a, b, g, h) and arrows indicating fingerings. The notes are connected by lines, suggesting a continuous melody. The piece ends with a double bar line and a repeat sign.

Handwritten musical notation for Mr. Mulloynes Coranto. The notation is written on a treble and bass staff. Above the notes, there are various letters (f, a, b, g, h) and arrows indicating fingerings. The notes are connected by lines, suggesting a continuous melody. The piece ends with a double bar line and a repeat sign.

38

Handwritten musical notation for lesson 38. The notation is written on a treble and bass staff. Above the notes, there are various letters (f, a, b, g, h) and arrows indicating fingerings. The notes are connected by lines, suggesting a continuous melody. The piece ends with a double bar line and a repeat sign.

Handwritten musical notation for Mr. Mulloynes Antick Saraband. The notation is written on a treble and bass staff. Above the notes, there are various letters (f, a, b, g, h) and arrows indicating fingerings. The notes are connected by lines, suggesting a continuous melody. The piece ends with a double bar line and a repeat sign.

New Lessons for the Citharen.

19

39

Bow Bels.

40

D 2

Ala Moda de France.



The Song to this Tune.

1.

I Am a yong and harmlesse Maid,
 And some are pleas'd to call me faire;
 No man hath yet in Ambush laid
 To catch me, but I broke his snare;
 And though they stile me proud and coy,
 Yet in my freedome is my joy.

2.

Yet could I quickly be in love,
 If men were not so falsly wise;
 With sighs and teares which dayly prove,
 To blind our tender hearts and eyes;
 Yet rash belife shall ne're destroy
 My freedome, which is all my joy.

3.

We are accurst to be so faire,
 And men for their abusing wit;
 When we are wise, then they dispaire,
 And count our passion but a fit:
 Then for a while I will be coy,
 Since freedome is a womans joy.

4.

Yet I do hope this safe delay
 Shall make me live, and never mourne;
 And though my beauty passe away,
 I'll chuse a Husband for my turne;
 And he shall be a Lover true,
 Then man, I am as wise as you.

21

D 3

New Lessons for the Citbaren.

43

The musical score consists of four systems, each with two staves. Above the staves are various fingerings and articulations, including vertical strokes and slurs. The notation includes letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10) indicating notes and fingerings. The first system begins with a treble clef and a key signature of one sharp (F#). The second system begins with a bass clef and a key signature of one sharp (F#). The third system begins with a treble clef and a key signature of one sharp (F#). The fourth system begins with a bass clef and a key signature of one sharp (F#). The notation is written in a historical style, likely from the 17th or 18th century.

An Almame by Captaine Winn.

New Lessons for the Citharen.

23

44

The musical score consists of five systems, each with a single staff. Above each staff are vertical arrows indicating fingerings or breath marks. Below the staff is a line of letters representing a musical alphabet (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z). The notation is a form of early musical shorthand.

Coranto by Cap.
taine Wijn.

New Lessons for the Citharen.

45

The musical notation is written on four systems of staves. Each system contains a single melodic line with notes and rests. Above the notes are vertical strokes, some with a 'P' above them, indicating fingerings or plucking. The notes are labeled with letters: a, b, c, d, e, f, g, h, i. The first system is marked with '45' at the beginning. The notation is in a historical style, likely from a 17th or 18th-century manuscript.

An Allmaine by Mr. Robinson.

The musical notation is written on a single system of staves. The notation is in a historical style, likely from a 17th or 18th-century manuscript. The title 'An Allmaine by Mr. Robinson.' is written in a decorative script above the staves.

New Lessons for the Citharen.

25

46

New Lessons for the Citharen.

Handwritten musical notation for a piece titled "Allmaine by Capitaine Winn." The notation is written on five staves, each with a treble clef. The music is in a single system, with various notes, rests, and accidentals (sharps, flats, naturals) indicating pitch and rhythm. Above the staves, there are numerous vertical lines and symbols, possibly indicating fingerings or breath marks. The notation is dense and appears to be a historical manuscript.

Allmaine by Capitaine Winn.

New Lessons for the Citharen.

27

49

The musical score is written on five staves. Each staff contains a series of notes and rests, with fingerings indicated by numbers 1-5 and letters P, F, S, B, K, G, I, L, M, N, O, Q, R, T, U, V, W, X, Y, Z. The notation is in a single system across five staves.

E 2

A Coranto by Capt. Winn.

New Lessons for the Citharen.

29

51

Kites Allmaine.

B 3

New Lessons for the Citharen.

52

52

The Spanish Parrot.

53

53

See the Building.

New Lessons for the Citharen.

31

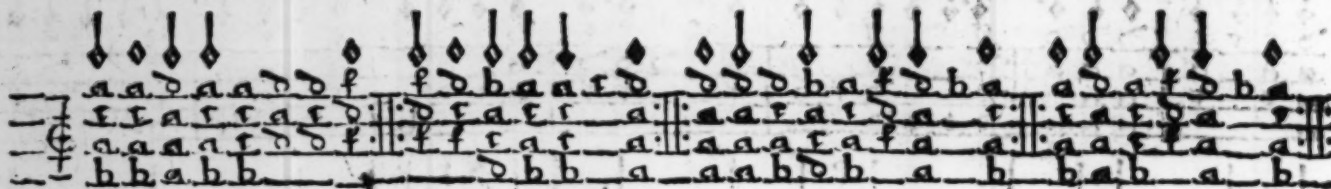
54

The image displays a handwritten musical score for a Citharen, consisting of five systems of staves. Each system includes a musical staff with notes and a corresponding tablature staff with letters (a, b, c, d, e, f, g) and rhythmic markings. The notation is in a historical style, with some letters appearing in italics. The first system is marked with the number 54. The second system begins with a double bar line and a repeat sign. The third system also features a double bar line and a repeat sign. The fourth system continues the piece. The fifth system is the final one on the page and is titled "Greene-Sleeves." in a larger, bolder script. The handwriting is in dark ink on aged, slightly discolored paper.

Psalms to sing to. the Citharen.

Psalm 23.
Low Dutch Tune.


My Shepherd is the living Lord, nothing therefore I need. In pastures fair, with waters calm, he lets me forth to feed.


Psalm 4.
Oxford Tune.


O God, what art my righteousness, Lord hear me when I call, thou hast set me at liberty, when I was bound and thrall.



33

Winchester Tune.

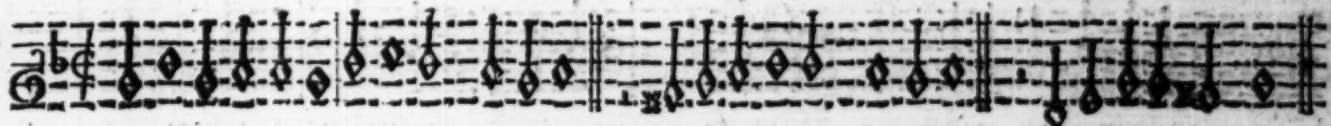
57



Handwritten musical score for three voices (Soprano, Alto, Tenor) on three staves. The notation includes diamond-shaped notes, stems, and various musical symbols like bar lines and repeat signs. The notes are arranged in a complex, overlapping fashion across the staves.

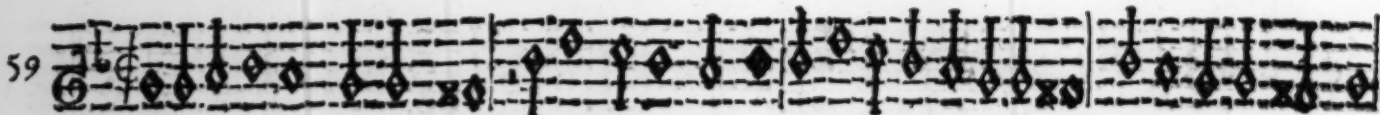
Southwell Tare.

58

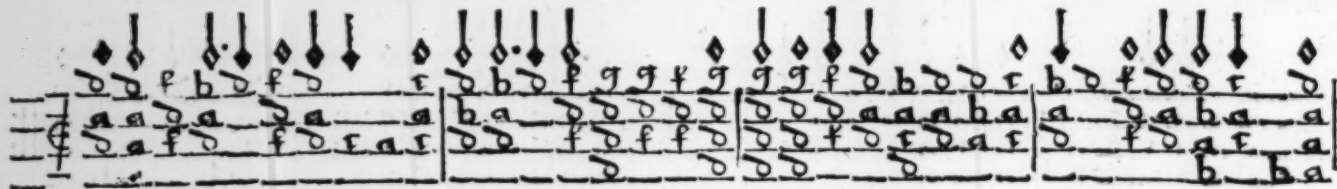
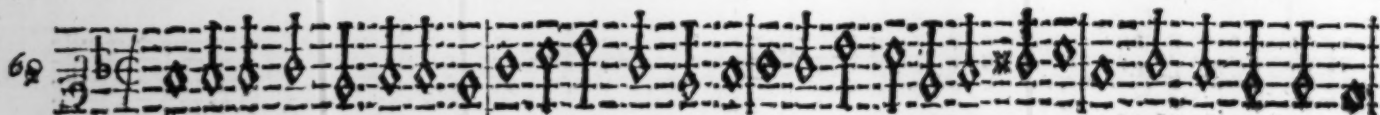


Handwritten musical score for "The Rose Tree" on a five-line staff. The melody is written in a single line with a treble clef and a key signature of one flat (B-flat). The notes are mostly eighth and sixteenth notes, with some rests. Above the staff, there are diamond-shaped ornaments or flags above many of the notes. The piece ends with a double bar line and repeat dots.

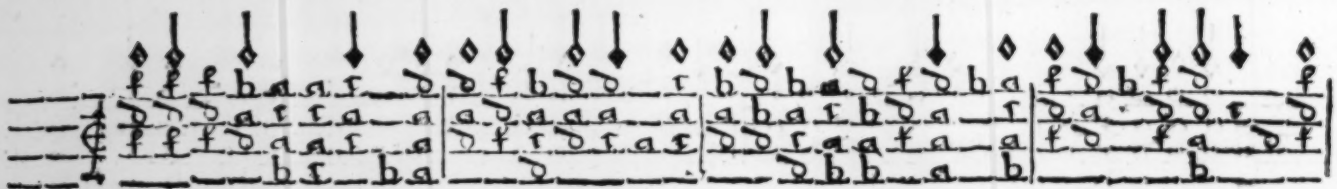
Psalms to sing to the Citharen.

Psalm 39.
Wind or Tune.


I said I will look to my ways for fear I should go wrong, I will take heed all times that I, offend not in my tongue.


Psalm 116.
London Tune.


I love the Lord, because my voice & prayer heard hath he, When in my days I call'd on him, he bow'd his ear to me.

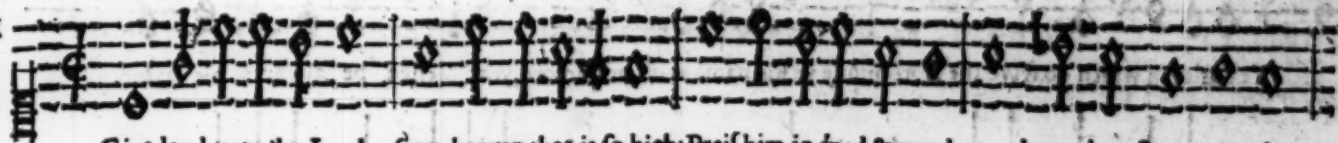


Psalms to sing to the Citharen.

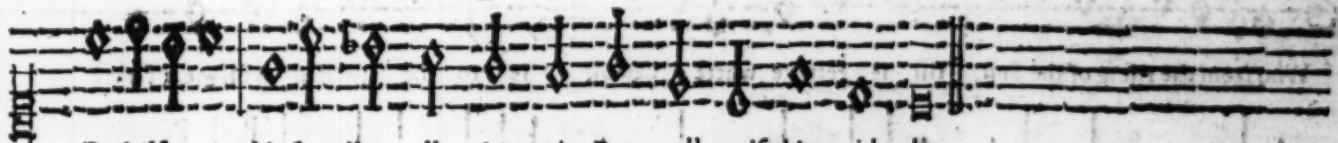
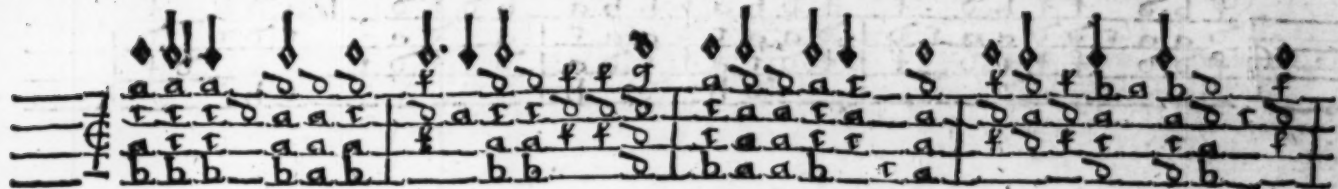
35

Psalme 148.

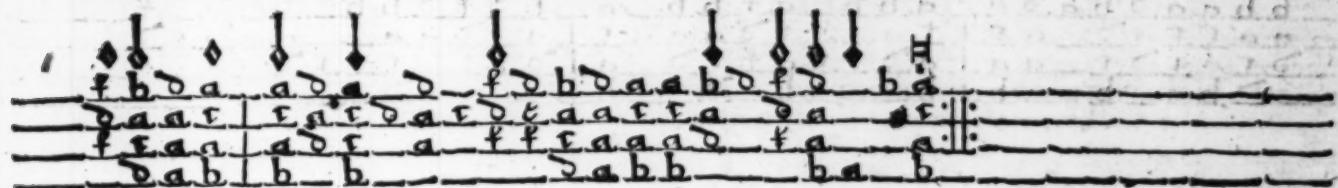
61



Give laud unto the Lord, from heaven that is so high: Praise him in deed & word, a-bove the star-ry sky.

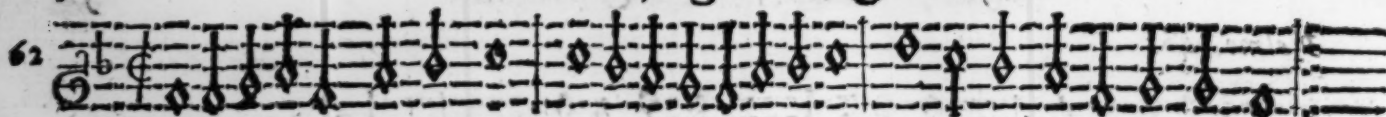


And also yee, his Angells all Ar-mies Roy-all, praise him with glée.

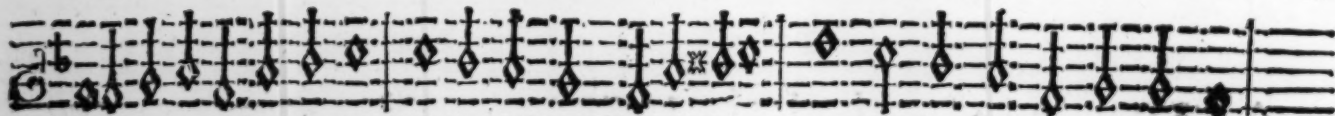
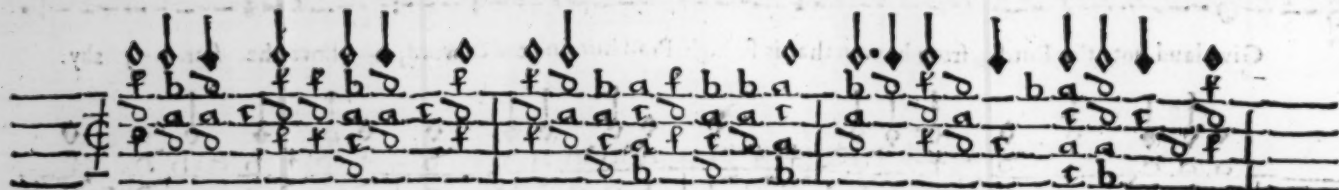


F 2

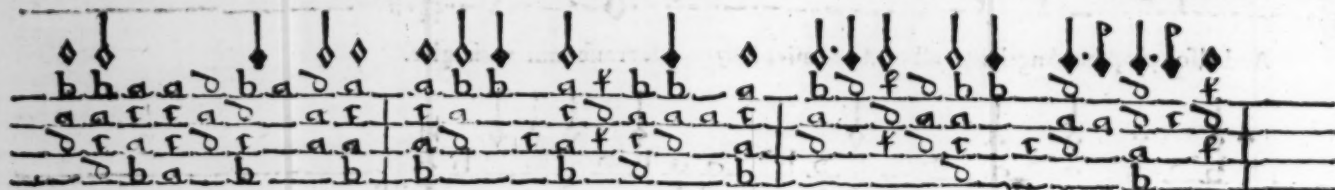
Psalms to sing to the Citharen.



Ye children which do serve the Lord, praise ye his name with one accord, yea, blessed be alwayes his name.



Who from the rising of the Sun, till it returne where it begun, is to be praised with great fame.

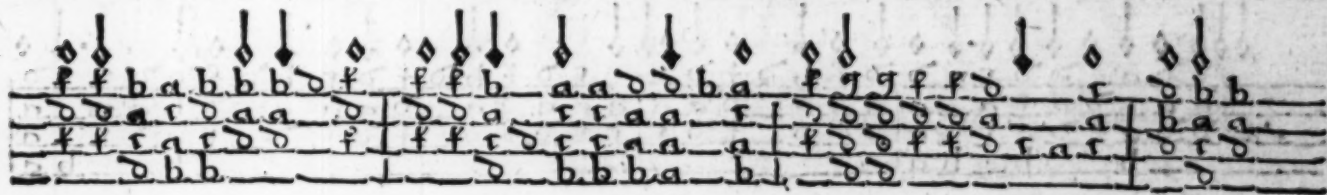


Psalms to sing to the Citharen.

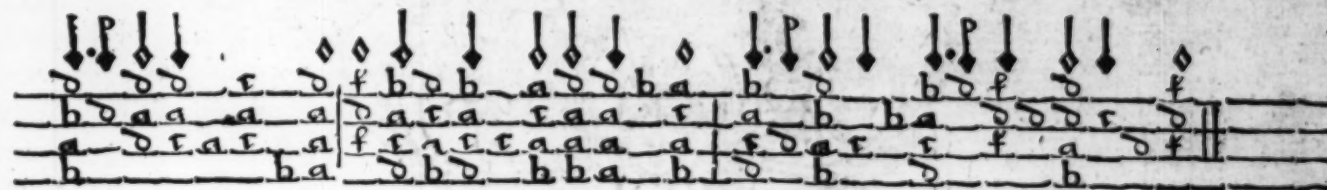
37

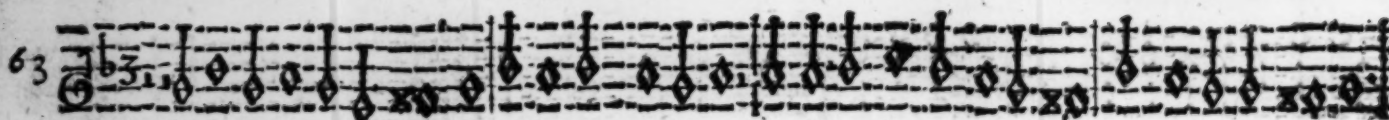


The Lord all peopl doth surmount: As for his glory we may count, above the heavens high to be. With God the



Lord who may compare, whose dwellings in the heavens are, of such great power and force is he.



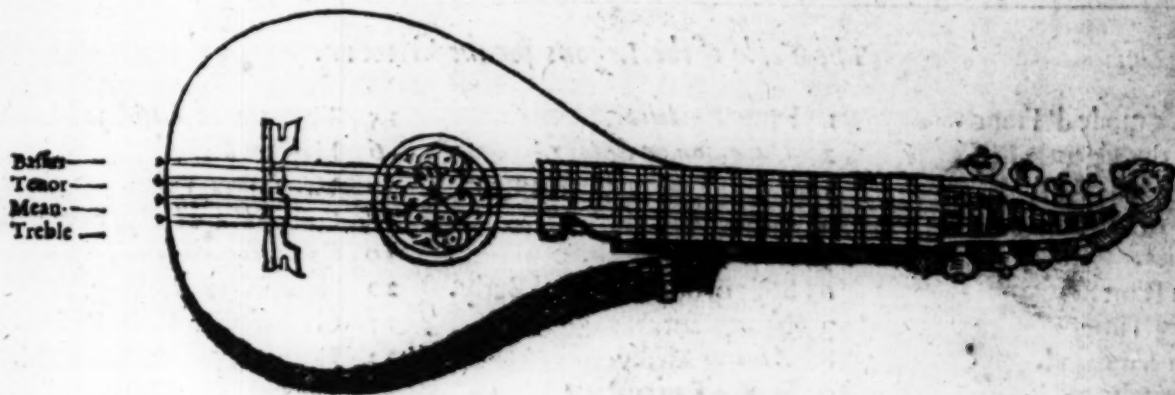


Help Lord, for good & godly men, do 'perish and decay: And faith & truth frō worldly mē, is parted cleane away.



A Booke of New Lessons
FOR THE
GITTERN:

Containing many New and Pleasant Tunes, both Easie and Delightfull for all Yong Practitioners.



L O N D O N,

Printed for *John Benson* and *John Playford*, and to be sold at their Shops, in *St. Dunstons Church-Yard*, and in the *Inner Temple*, neare the Church Doore. 1652.

To the Ingenious Practitioner.

THis second Part contains Lessons for the Gittern, they are such as are both easie and delightfull. The Instructions at the beginning of the Book to the Cithern will also be very usefull to this Instrument, for distinguishing the Frets, the knowing the Notes, and their true proportion of the Time; only this differs in the placing of the String, and in the Tuning, the which is here set down. Example.

The Gittern hath four courses of strings, and are thus placed.

Treble—
Mean—
Ter or—
Basse—

The Tuning of the Gittern by Unisons.

An Unison is an agreeing in sound.

The Table of the Lessons for the Gittern.

ALs mode d' France.
Towle gentle Bell.
Glory of the West
Glory of the North.
Canaries.
Italian Rant.
Maying Time.
Welch Saraband.
Step Stately.
Souldiers Life.
Scotch Covenant.
Over the Mountains.
Mock Glory of the West.
When the K. enjoys.

- 1 Paire *Phidelia*.
- 2 *Dargason* or *Sedany*.
- 3 Take a Lady in the Humour.
- 4 Bobing Joe.
- 5 Bow Bells.
- 6 Stingo, or the Oyle of Barly.
- 7 New Rant.
- 8 *Moore*s Medly.
- 9 Squire *Rands* Rant
- 10 Dull Sir *John*.
- 11 Ah me, or a Symphony.
- 12 *Thomas* I cannot.
- 13 Dr. *Colmans* Symphony.
- 14 Cheifur.

- 15 Tantarra, or *Lashleys* March. 29
- 16 Mayden Faire. 30
- 17 Mr. *Lanes* Tune. 31
- 18 Linco'nshire Lad, a new dance. 32
- 19 Call *George* againe. 33
- 20 New, New Nothing, 34
- 21 Gather your Rose-Buds. 35
- 22 How happy art thou and I. 36
- 23 Cuckold all a Row. 37
- 24 New Antick Mask. 38
- 25 An Allmaine. 39
- 26 *La Vinione*. 40
- 27 *Gerrards* Mistresse. 41
- 28

Ala Mode de France.

Bb

2

New Lessons for the Gittern.

3

P.P.P.P.P. | P.P.P.P.P. | P.P. | P.P. | P.P. | P.P. | P.P.P.P.P. | P.P. | P.P.
 b a b a | a a | b a b d b d | a a b b b b | a a d b a b
 r r | r r a a | | r r :||
 P.P. | P.P. | P.P. | P.P. | P.P. | P.P. | P.P. | P.P. | P.P. | P.P.
 d b b | d d f | d d f | f f b d d f | a a | d b b | d d f a d b
 P. | P. | P.P. | P.P. | P.P. | P.P.
 d b a | b a b d b d | a a b b b b :||

Glory of the West.

4

P.P. | P.P. | P.P. | P.P. | P.P. | P.P. | P.P.P.P.P. | P.P. | P.P.
 d d d f f | f f d f r a | a b d a d b a | a a a :|| d a d a
 n a | | a b d a d b a | r r a a :||
 a a | | a b d a d b a | r r a a :||
 P.P. | P.P. | P.P. | P.P. | P.P. | P.P.
 d a | a b d a d b a | a a a :||
 r r | r r a a :||

Glory of the North.

3

The Canaries.

B b 2

New Lessons for the Gittern.

4

6

Fugga, Fugga, or the Italian Rant.

7

Maying time.

New Lessons for the Gittern.

5

8

Handwritten musical notation for the first system, featuring two staves with notes, rests, and repeat signs. Above the staves are various fingerings and bowings indicated by vertical lines and dots.

Handwritten musical notation for the second system, featuring two staves with notes, rests, and repeat signs. Above the staves are various fingerings and bowings indicated by vertical lines and dots.

The Welch Saraband.

9

Handwritten musical notation for the third system, featuring two staves with notes, rests, and repeat signs. Above the staves are various fingerings and bowings indicated by vertical lines and dots.

Handwritten musical notation for the fourth system, featuring two staves with notes, rests, and repeat signs. Above the staves are various fingerings and bowings indicated by vertical lines and dots.

Step Stately.

Bb 3

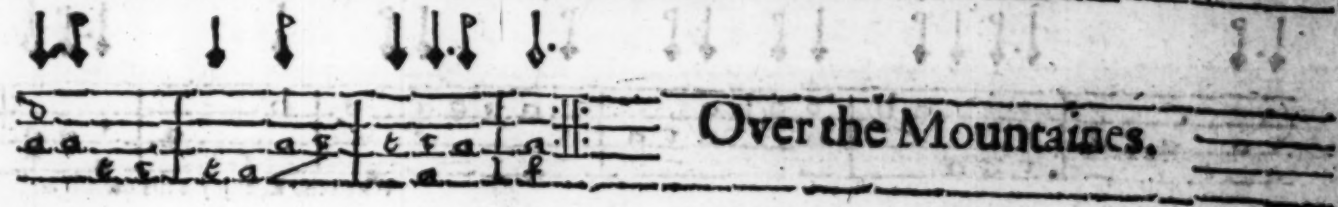
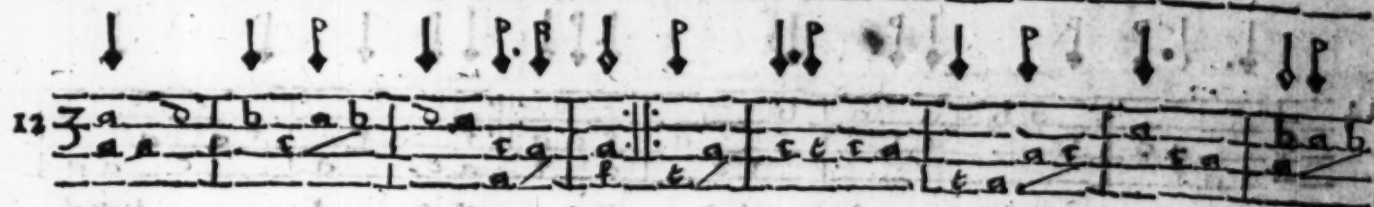
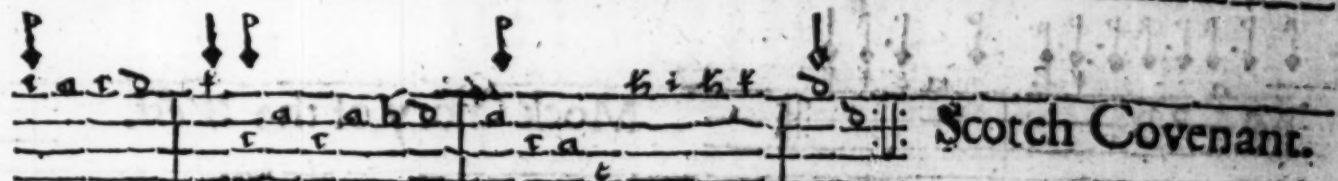
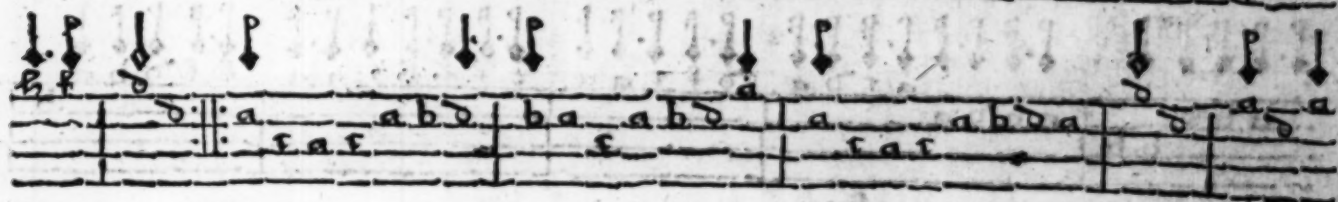
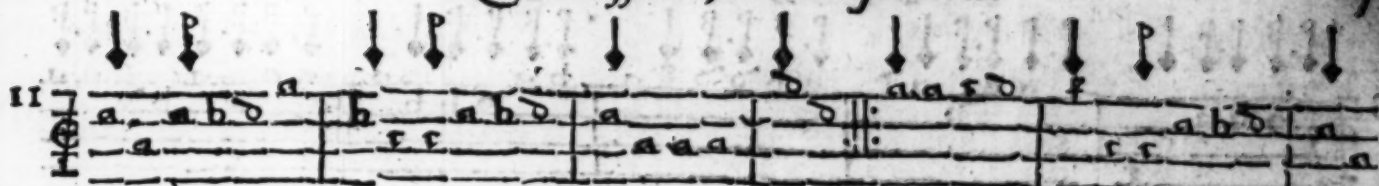
New Lessons for the Gittern.

Handwritten musical notation for a piece titled "The Souldiers Life." The notation is written on a single staff with a treble clef and a common time signature (C). The music is composed of several measures, each containing a sequence of notes and rests. Above the staff, there are numerous vertical strokes, some of which are grouped together, indicating specific fingerings or techniques for the Gittern. The notation is written in a clear, legible hand, typical of 18th-century manuscript notation. The piece concludes with a double bar line and a repeat sign.

The Souldiers Life.

New Lessons for the Gittern.

7



New Lessons for the Gittern.

13

Mock Glory of the West.

14

When the K. enjoy's his own again.

New Lessons for the Gittern.

9

15

*The Elizium, or
Faire Phidelia.*

16

Dargason or Sedany.

Cc

New Lessons for the Gittern.

17

Take a Lady in the Humour.

18

Bobbing Joe.

11

Bow Bells.

Stingo, or the Oyle of Bar'ly.

New Lessons for the Gittern.

21

New Kant.

22

Moores Medly.

New Lessons for the Gittern.

13

23

Squire Rands Kant.

24

Cc 3

Dull Sir John.

35

36

37

Ah me, or the Symphony.

38

39

New Lessons for the Gittern.

15

27

Dr. Colmans Simphony.

28

Chefnur.

New Lessons for the Gittern.

29

Tantarra, or *Lashleys* March.

30

Mayden Fair

New Lessons for the Gittern.

17

31

Mr. LAYES Tune.

32

A new Country Dance, or the *Lincolnshire* Lad.

Dd

New Lessons for the Gittern.

33

Handwritten musical score for the Gittern, page 18, lesson 33. The score consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). Above each staff, there are numerous vertical strokes with flags, indicating fingerings or specific playing techniques. The music is written in a historical style, with some notes beamed together and others written as single notes. The staves are numbered 33 through 38 on the left margin.

New Lessons for the Gittern.


Handwritten musical notation on a four-line staff. The notation includes various notes, rests, and accidentals. Above the staff, there are several vertical lines with downward-pointing arrows, possibly indicating breath marks or phrasing. The notes are written in a cursive, handwritten style.

[illegible][illegible]

P *P*

k i p k f d f r

Call George againé. With Division.

34 

Dd 2

The New, New Nothing.

New Lessons for the Gittern.

↓
 35 *d d d d b | a — a | a — a r | d d || a | b d f d b | a b*
r — r | r a a | r a r | r || r r | — | —
a — a | f | — | — | — | — | —
 ↓
d b a — || — — — — — — — — — —
r — r a a || — — — — — — — — — —
a — a f | — | — | — | — | — | —

The Song to this Tune,

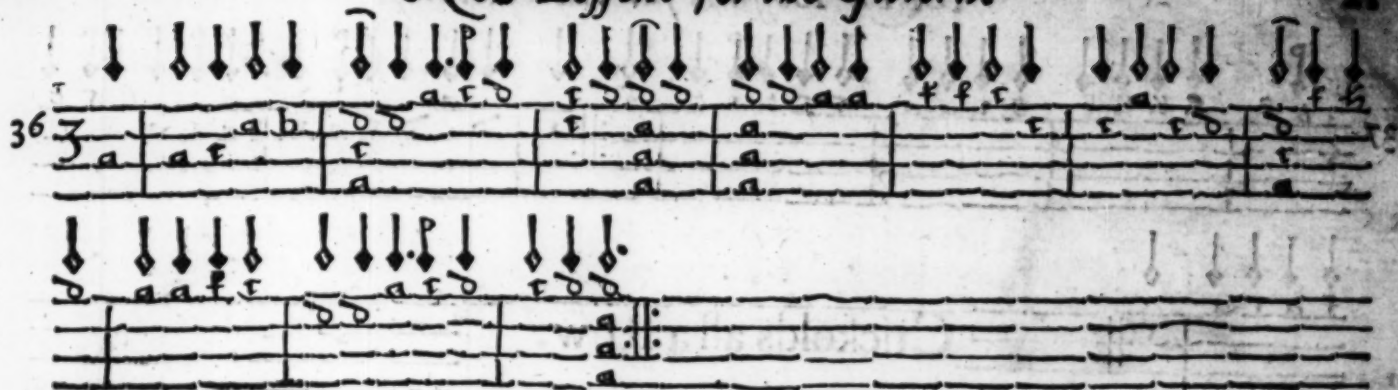
Gather your Rose-buds whilst you may,
 Old Time is still a flying;
 And that same Flower that smiles to day,
 To morrow will be dying.

The glorious Lampe of Heaven, the Sun,
 The higher he is a getting,
 The sooner will his race be run,
 And nearer hee's to setting.

That Age is best that is the first,
 whilst youth and blood are warmer,
 Expect not then the last and worst,
 Time still succeeds the former.

Then be not coy, but use your time,
 And whilst you may go marry;
 For having once but lost your prime,
 You may for ever tarry.

New Lessons for the Gittern.



The Song to this Tune.

How happy art thou and I,
That never knew how to love,
There's no such blessing here beneath,
What e're there is above :
'Tis liberty, 'tis liberty,
That every wise man loves.

Out, out upon those eyes,
That thinke to murder mee,
And he's an Ass he believes her faire,
That is not kinde and free :
There's nothing sweet, there's nothing sweet
To man but liberty.

*I'll tie my heart to none,
Nor yet confine mine eyes,
But I will play my Game so well,
I'll never want a Prize :
'Tis liberty, 'tis liberty,
Has made me now thus wise.*

2

An Allmaine

New Lessons for the Gittern.

4

The musical score consists of six systems of staves. Each system typically has a treble and a bass staff. The notation includes various note values (minims, crotchets, quavers), rests, and fingerings indicated by numbers 1-5. Dynamic markings such as *ff* (fortissimo) and *ff* (finito) are present. The score is written in a historical style, with some ink bleed-through from the reverse side visible. The final system concludes with a double bar line and a repeat sign.

La Vmione.

FINIS.

GERARDS Miltreffe.

